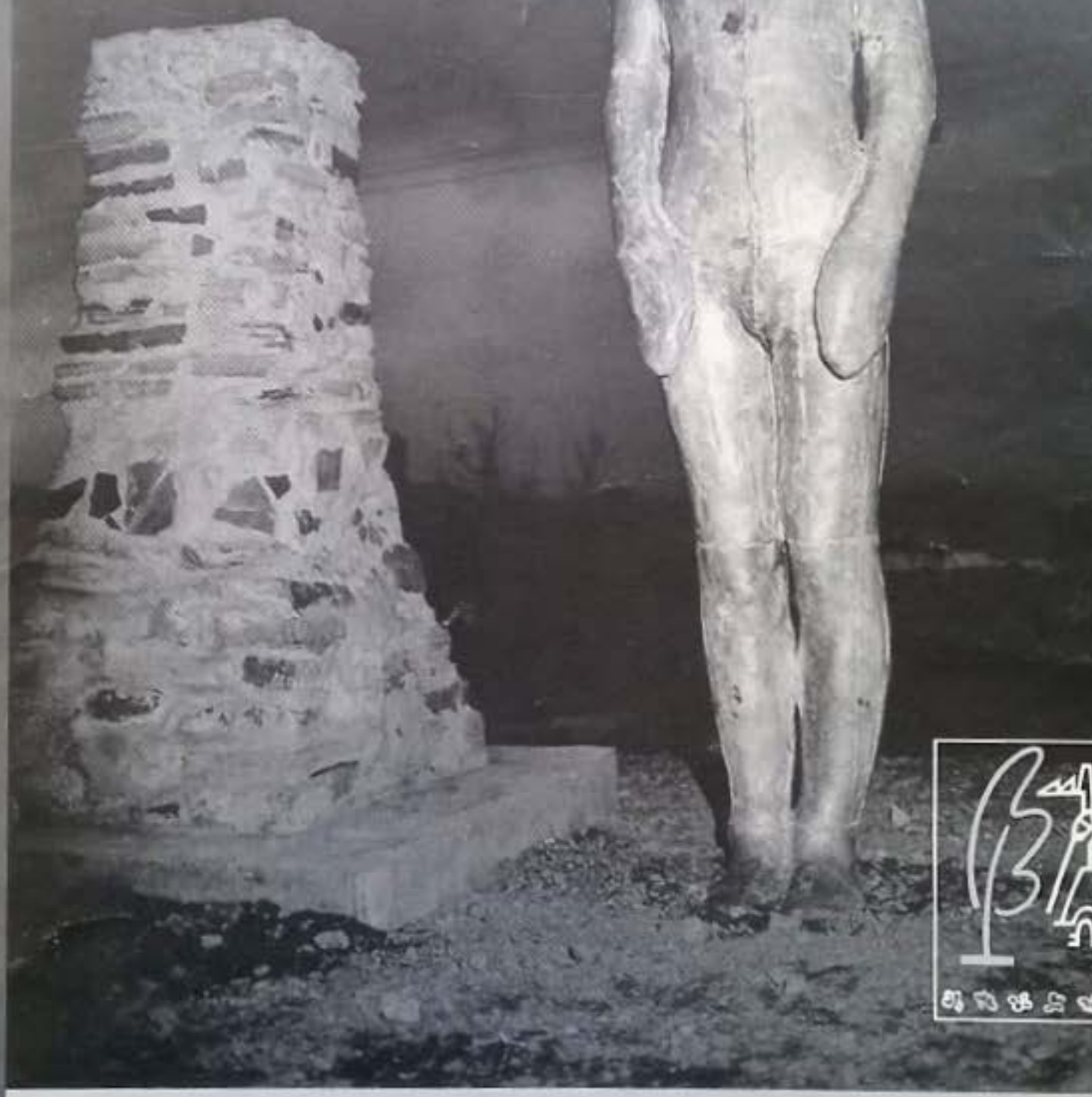
Sculpture at Stoke

ART, ARCHITECTURE & LANDSCAPE DESIGN

120 WORKS BY OVER 100 ARTISTS

OPEN DAILY FROM 10am UNTIL DARK



THE NATIONAL GARDEN FESTIVAL

Stoke-on-Trent 1 May – 26 October 1986

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This year's National Garden Festival at Stoke-on-Trent celebrates the union of art and industry. Natural forms, colours and harmonies and the region's industrial heritage provide the themes for this unique combination of architecture, sculpture and landscape. This catalogue presents the Festival's major works set amidst the landscaped grounds and the various structures and canopies and Festival Hall.

Etruria Hall with model for bronze, *Call – For My Dominion*, by Roderick Tye.

ART: *Flock of Flamingoes* by David Petersen.

ARCHITECTURE: Island Restaurant by Sebire Allsopp.

LANDSCAPE DESIGN: Lakes by Derek Lovejoy & Ptrs.

The Lakes: Waterpark

Designed by Will Williams and Hilary Smith of Derek Lovejoy & Partners

For Festival Director David Hancock, art takes its place as part of the aim of the Festival to stimulate economic regeneration in the city and will make its own comment on the themes of birth and growth. Underlying the project is a vast land reclamation scheme which will, it is hoped, make it possible for a variety of industrial, leisure and residential buildings to grow on ground which saw the rise of Josiah Wedgwood and the briefer reign of Shelton Bar. Now that the engineers have made the Woodland Ridge out of eighteenth-century ceramic shards and the slurry ponds and tar lagoons are filled and buried, many artists have responded to the poignancy of this particular past. While the Festival as a whole aims at being 'the best family entertainment for years', visitors will find that the carefully placed sculpture provokes thought and adds interest to the environment.

Responsibility for coordinating the sculpture programme, from contacting the artist to the delivery and siting of works, and for fixing sponsorship deals for numerous materials including 33,000 brick pavers for one piece and several tons of rubber for another, rests with Vivien Lovell. From her first day at work in February 1985, she recognised that if sculpture was to be taken seriously it could not just be 'added decoration'. Each of six design teams had a feasibility study carried out by an artist, and a lively partnership then developed between designers and the artists subsequently engaged to produce pieces of work.

1

The space surrounding the Festival Hall accommodates the physical requirements of large numbers of people engaged in a range of impromptu activities. Beyond that the space balances in scale the building and the expanse of water forming the lakes. The hard structured area gradually melts into the soft informal landscape of the far lake shore, the water and vegetation creating the transition and the link.

1 View over lakes. 2 Keith Bridgewood, *Cone*, 1986. Wood and metal. 3 Lee Grandjean, *Stoke Figure*, 1985/6. Carved and constructed elm wood. 4 Bruce McLean, *Bridgehead's*, 1983. Derbyshire limestone. 5 Pierre Vivant, *The Coming of Age*, 1986. Steel, timber, pigment, living tree. The Festival Hall can be seen in the background.

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Main Entrance

Architects: Sebire Allsopp

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The principal structures have been designed by Sebire Allsopp with the intention of presenting a consistent image throughout the Festival site.

In response to a strictly limited budget and short timescale the designers have used a range of commercial greenhouse structures infilled where required with the latest polycarbonate and twin-skin Melinex panels.

All are painted white and most are planned as open-sided canopies, allowing the greatest freedom and accommodating a wide variety of uses.

These tough translucent structures provide an interesting and novel environment. Applied decoration has been intentionally avoided and the structures are particularly receptive to a wide variety of landscape treatment and secondary spatial arrangement.

1 John Dugger, *National Garden Festival Banner*, 1986. Sewn banner in woven nylon, rigging. 2 Ceri Walters, *Domesticated Weather Fowl and Fish Sun Dial*, 1986. Aluminium and stone. 3 Main Entrance Building. 4 Henry Moore, *Two Piece Reclining Figure No. 9*, 1968, Bronze, in the Etruna Courtyard. (On loan from the Tate Gallery)

4

Etruria Pavilion

1

Architects: Sebire Allsopp
The interior of the Pavilion was designed by Patrick Wilkinson of A.L.P. Environment

3

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1 Interior of Etruria Pavilion with Julie Westerman's series of aluminium sculptures, *What a Carron*; 2 Charles Mason, *Reclining Woman*, 1986. Plaster and paint; 3 D. Livey, *Stoke Smoke*, 1986. Bronze; 4 Paul Coldwell, *Art through to Science*, 1986. Bronze

Woodland Ridge

Landscape Architects: Roger Butler of City of Stoke-on-Trent Parks Department

If any area of the Festival site will stand as a lasting memorial to what has been achieved it will be the Woodland Ridge. This feature became the focus of the City Council's reclamation efforts when they purchased the land, and it will form the backbone of a permanent park. Themes such as conservation, reclamation, wildlife and local pursuits were identified when the feasibility study was carried out. The informal setting led to the idea of a sculpture trail with key features, such as the trig point, being incorporated into a chain of works. Ana Maria Pacheco, a Brazilian-born artist with several notable exhibition successes behind her, used this occasion for her first venture into outdoor sculpture since leaving Brazil thirteen years ago. Her powerful figure *Requiem* can be seen as a comment on the recent past of the area. The theme of a local past is also explored by Stuart Scoon in his *Memorial*, which is constructed out of a single piece of coal. The Woodland Ridge will continue this link with the local community after the Festival, when it becomes a permanent home to at least three of the pieces currently on show, including Keir Smith's *Windborn: The Phoenix* and Sarah Tombs' *The Man at the Fire*. Just as the ridge dominates the Festival so sculpture on the skyline is designed to draw the eye. Andrew Darke's *Sky Wedges* and, beyond the Rocky Valley, Antony Gormley's solemn and watchful *A View, A Place* are replaced at night by the flashing car headlights of Richard Wilson's *Stoke Stock Lightning*. Along the trail, Avtarjeet Dhanjal has planned a linear sequence of aluminium and slate markers.

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1. Cindre Nowakowski, *Fish Catchers in the tarn*, 1985/6. Wood. 2. Andrew Darke *Sky Wedges*, 1986. English oak, donated by the Stoneleigh Abbey Conservation Trust; 3. Richard Wilson (assisted by Anne Bean and Paul Burwell), *Stoke Stock Lightning*, 1985/6. Constructed on site from 100 car headlamps, steel, car hubs, cement; 4. Stuart Scoon, *Memorial*, 1986. Coal, telegraph poles, steel; 5. Rob Kesseler, *Natural Selection*, 1985/6. Mixed media.

Garden of Art

1

Architects: Michael Haskoll Associates for Capital & Counties plc
Garden Design: Richard Prince of A.C. Rentaplant

The Festival asked Jennie Lomax and Rachel Kirby of the Whitechapel Art Gallery to select a range of art works for this small theme garden. The more figurative pieces have themes relating to plants, birds, animals or architectural ornaments of some sort (Zadok Ben-David, Denise de Cordova, Oriel Harwood, Trupti Patel, Veronica Ryan). The more abstract ones were created with the possibility of an outdoor setting in mind (Rob Kesseler, Paul de Monchaux, Dean Whitmuff). Three artists will work on the site itself: Ben Wilson making figures on the shore of the pond, Mark Ingham placing objects in the branches of trees, and Jeffrey Dennis painting miniatures on their trunks.

2

3

1. Jeffrey Dennis, *Untitled*, 1986. Photographed at the Cartier Foundation, Paris; 2. Paul de Monchaux, *Sea Lily*, 1986. Swaledale fossil stone; 3. Ben Wilson, *Sculptures in Wood*, 1986.

Woodland Ridge continued

1

2

Designated as parkland once the Festival has finished, the Ridge forms the backbone of the site, stretching a mile from north to south. Themes here include conservation and the varied nature of the English countryside, as exemplified by the tarns, the stone circle, the eyrie, and the compass point.

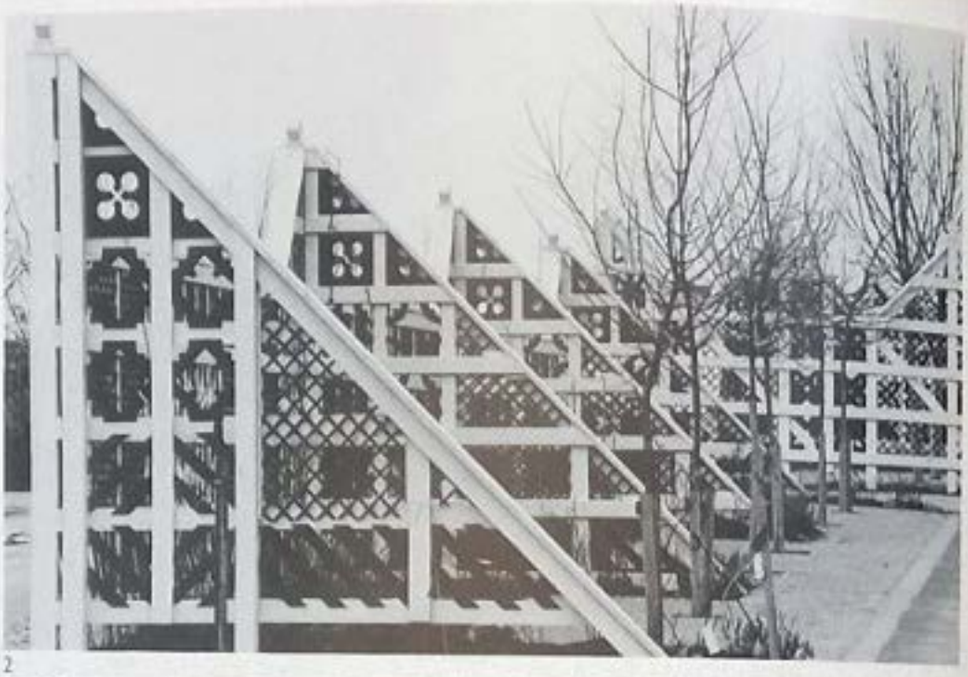
1. Keir Smith, *Windborn – The Phoenix*, 1985/6. Bath stone; 2. Ana Maria Pacheco, *Requiem*, in progress, 1986. Portland stone, slate, bronze, steel.

Formal Gardens

Designed by Roderick Edwards and Nick Sheppard of Donaldson Edwards & Partners

Just as the interiors of buildings such as the Etruria Pavilion provide a fine setting for groups of works by artists, so the Formal Gardens offered obvious precedents for the use of sculpture as a means of introducing visual incident and providing forms appropriate to the themes of the gardens. Rod Edwards, of Donaldson, Edwards & Partners, whose design team worked on the Formal Gardens, felt that historical authenticity should not be a constraint on the artists, and as a result those working in this area made imaginative leaps in order to arrive at forms expressive of each theme. While Elizabeth Tate's magnificent *Heraldic Beasts* update a traditional idea, Cornelia Parker's *Diodem Fountain* grew out of a purely abstract drawing. Edwards hopes that all the gardens reflect a note of optimism about the future, in a conscious attempt to evoke the spirit of an earlier Elizabethan Age. Each of the historic gardens offers a concentrated view of its period, an exaggeration which is reflected also in Vincent Woropay's massive *Il Capo* which forms a focal point for the Jekyll Walk, the *Moss Apple* by Angela Conner which asserts its gigantic presence on the lawn, and the bronze *Her Head* by Dhruva Mistry.

1



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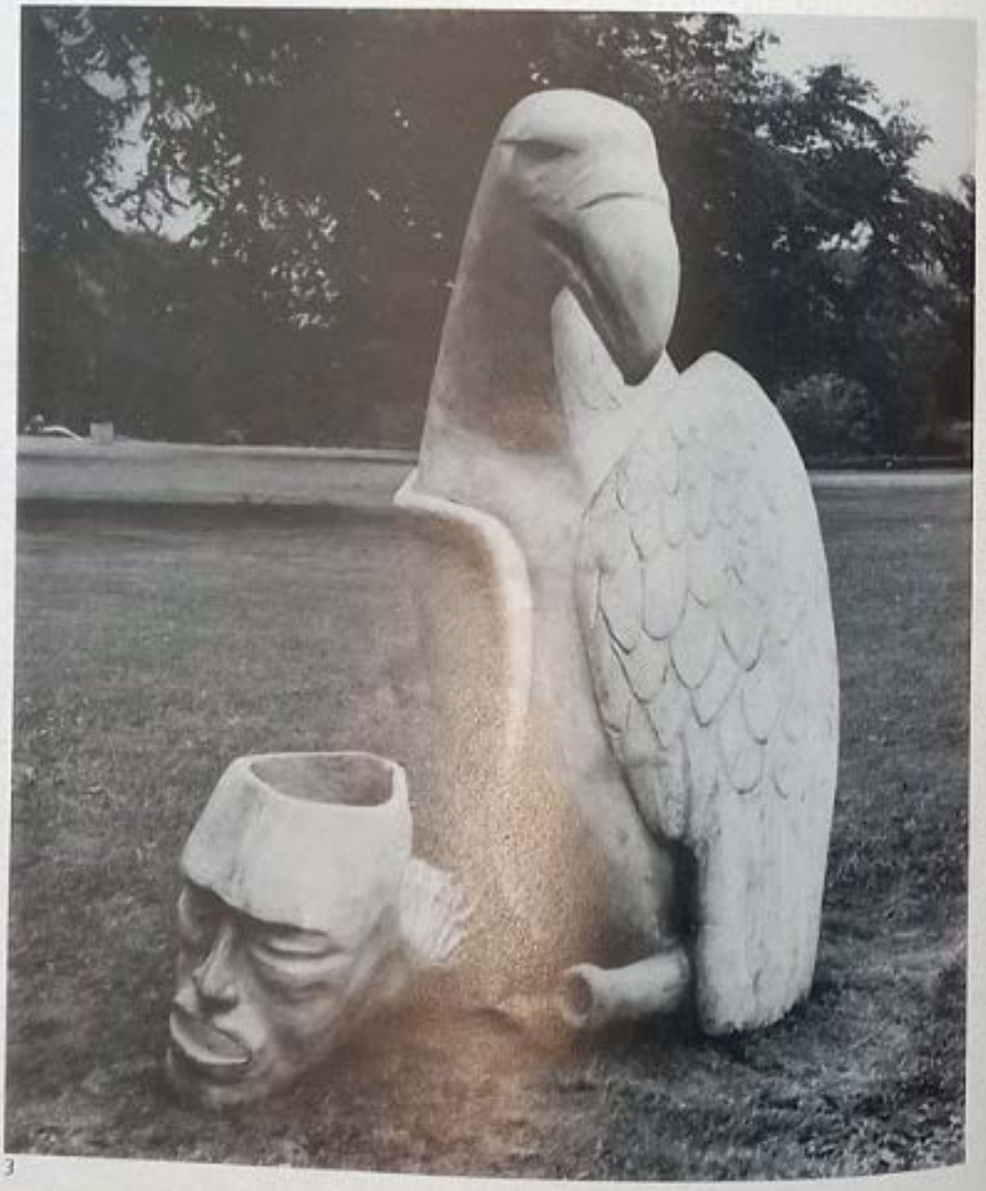

3

Within the Formal Gardens many opportunities for horticultural displays and carefully located sculpture give the visitor a wealth of interest and variety. The main walks descend to the various terrace levels by broad curvilinear steps. White balustrading, garden pavilions, colourfully planted pots and boxes together with comfortable seats and shady trees all make up a rich composition that celebrates the history and development of the British Garden.

1. Maggie Howarth, Moon Pool (detail), 1986. Pebble mosaic for Obelisk Garden, to the southwest of Etruria Hall; 2. Elizabethan 'street scene' trellis work for the Formal Gardens; 3. Judith Cowan, Eagles Passing, 1985. White cement fondue.

Formal Gardens

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1 Denise de Cordova, *Tree Thought*, 1986. Ancaster stone. One of a series of stone sculptures for The Lawns; 2 Hilary Cartmel, *Standing Figure with Drapery I*, 1985. Wood, paint. One of a pair of figures for The Lawns; 3 Stephen Marsden at work on *Age of Plenty*, 1986. Portland stone. Located in the Rose Garden near the Formal Gardens Restaurant; 4 Peter Cobb, *Woman and Moon*, 1985/6. Cotswold Hill stone. One of a pair of sculptures for the Melancholy Glade.

List of Artists and Sponsors

ARTISTS
Michael Archer
Kevin Atherton
Alain Ayers
Michael Ayrton
Gillian Barlow
Zadok Ben-David
Angelo Bordonari
Keith Bridgewood
Solkari Douglas Camp
Chris Campbell
George Carter
Hilary Cartmel
Mike Clarke
Shelagh Cluett
Peter Cobb
Paul Coldwell
Angela Conner
Siobhan Coppinger
Judith Cowan
Andrew Darke
Nick Deans
Denise de Cordova
Jeff Dennis
Mike Dennis
Avtarjeet Dhanjal
John Dugger
Mark Dunhill
Anthony Eve
Steve Field
Stephanie Fryer
Raf Fulcher
John Fuller
William Furlong
Rose Garrard
Antony Gormley
Diana Gorvin
Lee Grandjean
Mike Grevatte
Derek Hampson
Oriel Harwood
Ron Haselden
Michael Heinlorff
Phil Hill
Maggie Howarth
Mark Ingham
Tess Jaray
Rob Kesseler
Roy Kitchin
Robert Koenig
Liz Lemon
Simon Lewty
Di Livey
Nick Lloyd
Alf Loehr
David Mach
Stephen Marsden
Barry Mason
Charles Mason
Paul Mason
Bruce McLean
Nadia Ming
Dhruva Mistry
Paul de Monchaux
Henry Moore
Ondre Nowakowski
Denis O'Connor
Ana Maria Pacheco
Shanti Panchal
Cornelia Parker
Trupti Patel
David Patten
Richard Perry
David Petersen
Catherine Ryall
Veronica Ryan
Ian Savage
Stuart Scoon
Robert Scriven
Keir Smith
Harry Snook
Yolanda Sonnabend
Elizabeth Tate
Rosemary Terry
Sarah Tombs
Kerry Trengove
Frank Triggs
Roderick Tye
Pierre Vivant
André Wallace
Ceri Walters
Julie Westerman
Dean Whatmuff
Kate Whiteford
Ben Wilson
Richard Wilson
Richard Wincer
Vincent Woropay
Gordon Young

THEME GARDEN SCULPTORS
Hans Cornelissen
Graham Ibbeson
Liz Lemon
Ernst Lowensteyn
Simon Manby
Colin Melbourne
Tim Potts
Thomas Ranahan
James Shea
Bep Toscani
Dennis Westwood

SPONSORS
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West Ferry Fabrications
West Midlands Arts
Xyladecor

Antony Gormley, *A View, A Place*, 1985/6. Lead, fibreglass, plaster.

The more functional areas of the site should not be overlooked. The visitor will find on arrival that the car park contains a dramatic group of giant rubber cones by sculptor Alf Loehr, the materials for which were donated by local manufacturers Michelin and British Steel. Midlands-based artist Denis O'Connor also developed a good relationship with local people, in his case through a residency at a school in Newcastle-under-Lyme. But even they were taken aback by the ambitious scale of his Noah's Ark, complete with about a dozen passengers, which dominates the mound opposite the car park. Nearby, André Wallace's *The Whisper* takes up a confidential pose overlooking the Arena.

The need to visualise the site in its finished state was perhaps most crucial when deciding the eventual location for the few works which have been loaned by the artist and which may have been made for quite a different setting. The first piece of sculpture to be gently craned into position was Bruce McLean's *Bridgeheads*, a piece which seems likely to please as well in its present lakeside situation as it did when previously shown in Birmingham's Ikon Gallery.

Festival sculpture, like any form of public art, cannot be accounted a success unless it makes contact with the public. Once the Festival opens, however, the feverish level of activity in workshops and studios will subside and the visitor will have the chance to pass judgement. During the summer a further group of works will be completed allowing visitors to see and discuss the process of stone carving as well as seeing the end results. The spirit of the Festival continues off site as Stoke-on-Trent City Museum and Stafford Art Gallery both plan shows which will complement work seen on site.

In the planning of major projects, of buildings or urban regeneration, the role of visual art is increasingly being accepted as part of the scene. What, a few decades ago, would have arrived on site as the bland, lowest common denominator, the 'committee' choice, long after all the important decisions had been made, now presents itself in a remarkable medley of styles. A concern with narrative, humour, symbolism and wit has now taken the place of poker-faced minimalism in the British sculpture scene. As art has moved out into the public realm, the challenge has been taken up by the people who hold the purse strings. Both the Government's Property Services Agency and the DHSS have adopted the principle, which is already well accepted abroad, that at least one per cent of a new building's budget should be spent on art. Both West Midlands Arts – the regional organisation for which Vivien Lovell acts as Public Art Coordinator until an independent agency is established and the Arts Council, which has funded public art projects for the past eight years through its 'Art in Public Places' scheme, view these developments with enthusiasm.

The growing number of residencies in settings such as schools, factories and hospitals, and the explosion of public commissions by such organisations as the London Regional Transport Executive and British Rail all attest to the ability of art to endow places with individuality and meaning. Increasingly artists are trained to cope with demands similar to those made on the architect or designer. Not the least of the fruits of the Festival will be the knowledge that success is born, not just of artistic ability, but also of effective communication, with sponsors, with architects, landscape designers, and with the public who come to enjoy and to learn.

Christopher Bailey

The author teaches History of Art and Design at Wolverhampton Polytechnic and chairs West Midlands Arts' Working Group on Public Art.

List of Sculptures

Ray Kitchin, *Wellington*, 1986

Festival Market, Arena and Amphitheatre

Raf Fulcher and George Carter, *A Surprising and Agreeable Entertainment*, 1986. Wood, straw, scrim, reeds
Ron Haselden, *Personae Non Gratae*, 1986. Aluminium
Ray Kitchin, *Wellington*, 1986. Steel, painted
Alf Loehr, *Monument for Car Parks*, 1986. Steel, rubber
David Mach, *Installation for Car Parks*, 1986. Mixed media
Richard Perry, *Man with Flowers (Caught in the Wind)*, 1986. Elm, wood
André Wallace, *The Whisper*, 1985. Reinforced polyester resin with stainless steel fence

Rose Garrard, *Drawing for Mediaeval Garden*, 1985

Formal Gardens:
The History of English Garden Design

Kevin Atherton, *Sculptural Hedge*, 1986. Fibreglass
Sokari Douglas Camp, *Cockerel*, 1986. Steel
Hilary Cartmel, *Standing Figures I and II*, 1985. Wood
Peter Cobb, *Man and Bird; Woman and Moon*, 1986. Cotswold Hill stone and acrylic
Angela Conner, *Mass Apple*, 1986. Steel, cement, moss
Judith Cowan, *Eagles Passing*, 1985. Fondue cement
Denise de Cordova, *Tree Thought*, 1986. Ancaster stone
Mark Dunhill, *Forms of Life*, 1985. Bath stone
Phil Hill, *Chess Pieces*, 1986. Mixed media
Maggie Howarth, *Sleeping Moon*, 1986. Pebble mosaic
Stephen Marsden, *Age of Plenty*, 1986. Bath stone
Barry Mason, *Helen I*, 1985. Bath stone
Paul Mason, *Pebble Leaf*, 1985. Stone
Dhruva Mistry, *Her Head*, 1986. Bronze
Henry Moore, *Two Piece Reclining Figure No 9*, 1968. Bronze (Courtesy of the Tate Gallery)

Robert Koenig, *Rustic Dance*, 1986

Cornelia Parker, *Golden Fountain*, 1986. Mixed media
Cathryn Ryall, *Straw Bear*, 1986. Manx wildgrain wheat
Ian Savage, *Starlight*, 1986. Steel
Ian Savage, *Sunshine*, 1986. Steel
Yolinda Sonnabend/Mike Clarke/Max Stewart, *Lovers' Swing*, 1986. Steel, glass, gauze
Elizabeth Tate, *Heraldic Beasts*, 1986. Wood, paint
Rosemary Terry, *Wave Figure*, 1986. Bath stone
Roderick Tye, *Call – For My Dominion*, 1986. Bronze, steel
Cen Walters, *Demisticated Weather Fowl and Fish Sun Dial*, 1986. Aluminium and stone
Cen Walters, *Fish Sculpture (Tro Lolo)*, 1986. Aluminium
Vincent Worspay, *Il Capo*, 1986. Brick and glazes

Woodland Ridge

Andrew Darke, *Sky Wedges*, 1986. English oak
Nick Deans, *Barking Dog*, 1985. Wood, steel, stone
Avtarjeet Dhanjal, *Along the Trail*, 1986. Slate, aluminium
Anthony Eve, *Farm Diagram (The Chicken Section)*, 1986. Metal, paint
Antony Gormley, *A View, A Place*, 1985/6. Lead, fibreglass, plaster
Robert Koenig, *Rustic Dance*, 1986. Carved wood
Nick Lloyd, *Etruscan Landscape: A Sculpture for Etruria*, 1986. Ancaster stone and oak
André Nowakowski, *Fish Catchers*, 1986. Carved elm wood, acrylic paint
Denis O'Connor, *Noah's Ark*, 1986. Wood, steel
Ana Maria Pacheco, *Requiem*, 1986. Portland stone, slate, bronze, steel
Stuart Scoon, *Memorial*, 1986. Coal, telegraph poles, steel
Robert Sniven, *Girl on a Bicycle*, 1984. Steel
Keir Smith, *Windborn – The Phoenix*, 1985/6. Bath stone
Frank Triggs, *Eagle*, 1986. Carved wood
Julie Westerman, *At the Still Point of the Turning World ...There the Dance is*, 1986. Fondue cement, turf and gravel
Richard Wilson, *Stoke Stock Lightning*, 1985/6. Steel, car hubs, headlamps, cement
Richard Wincer, *The English Romantic*, 1986. Mixed media, wood, resin, bitumen, paint
Gordon Young, *Jack and Jill – Ready for the Off; Jack and Jill – The Fall*, 1986. Oak

Buildings: Main Entrance

John Dugger, *Banner for Main Entrance*, 1986. Fabric
Tess Jaray, *Floor in multicoloured brick*, 1986. Brick pavers

Lakes: Waterpark and Festival Hall

Alan Ayers, *Hearts of Oak*, 1986. Bath stone
Keith Bridgewood, *Catchstone*, 1985. Sandstone, steel
Keith Bridgewood, *Cone*, 1985. Concrete, steel, wood
Shelagh Cluett, *Moon Boat – Set Sail for the Sun*, 1986. Aluminium
Nick Deans, *Alligators*, 1986. Wood
Lee Grandjean, *Stoke Figure*, 1986. Elm
Bruce McLean, *Bridgeheads*, 1983. Derbyshire limestone
Sarah Tombs, *The Man at the Fire*, 1986. Steel
Sarah Tombs, *Portrait of a Dancer ...Martha Graham*, 1985. Steel
Pierre Vivant, *The Coming of Age*, 1986. Cold-rolled, bright annealed stainless steel, mild steel, timber pigment, living tree

Etruria Pavilion

Paul Coldwell, *Art through to Science*, 1984. Bronze
Paul Coldwell, *Asparagus*, 1986. Fibreglass
Paul Coldwell, *Asparagus and Celery*, 1985. Bath stone
Paul Coldwell, *Flower, Bow and Scroll*, 1985. Bath stone and marble
Di Livey, *Stoke Smoke*, 1986. Wood, copper, aluminium, canvas, acrylic, wax
John Fuller, *Acrobat & Dog*, 1985. Wood
John Fuller, *Seated Figure with Flowers and Fish*, 1983. Wood
Nadia Ming, *Sentinel of the Serpents*, 1984. Oak, kerosene, lime, copper
Cornelia Parker, *Flying Pot*, 1984. Plaster, wood, cake tin
Veronica Ryan, *Apple in Monsoonia*, 1985. Plaster and paint
Veronica Ryan, *Manna in the Wilderness*, 1985. Plaster and paint
Julie Westerman, *What is Carrara*, 1986. Aluminium

Audio

Audio-Arts produce artworks which are realised primarily in sound. This work, produced especially for the Garden Festival, is the first ever occasion in which art will be available over the telephone. The artwork you will hear by dialling the number below originates from recordings made out in the streets in Stoke-on-Trent. Through techniques such as collage people's private ideas and attitudes towards the garden will be explored. In response to the changing seasons, there will be a new three-minute piece each month from May until October.
✆ 0782 272121 (5 lines)

Garden of Art

Denise de Cordova, *Bird Thought*, 1984. Tufa and wax
Zadok Ben-David, *Pots are always Cool*, 1985. Concrete and paint
Jeffrey Dennis, *Paintings on tree trunks and bollard*, 1986. Oil
Oriel Harwood, *Lily Pot*, 1985. Glazed ceramic
Mark Ingham, *She panned the plates ... but we men always steal the glory*, 1986
Rob Kesseler, *Gods Rocks*, 1983. Stone and gravel
Paul de Monchaux, *Sea Lily*, 1986. Swaledale fossil stone
Trupti Patel, *Date Tree*, 1986. Glazed ceramic
Veronica Ryan, *Memorial*, 1984, cast 1986. Bronze
Dean Whatmuff, *Feather in his Cap*, 1986. Wood, zinc and copper
Ben Wilson, *Sculptures in Wood*, 1986

Siobhan Coppinger, *The Truant Lion*, 1986

Labyrinth and Rocky Valley

Michael Ayrton, *The Evolution of the Minotaur*, 1964. Bronze
Angelo Bordonaro, *Utopia*, 1986. Stone
Chris Campbell, *Big Cat*, 1986. Wood
Siobhan Coppinger, *The Truant Lion*, 1986. Ferro-cement, stone, bronze
Steve Field/Mike Dennis, *Minotaur Gate*. Iron
Mike Grewcock, *Minotaur*, 1986. Thermalite blocks and plaster
Graham Ibbeson, *Gardener's Rest*, 1986. Fibreglass and mixed media
Rob Kesseler, *Natural Selection*, 1986. Mixed media
David Petersen, *Flock of Flamingos*, 1985/6. Forged, welded and painted metal
Kerry Trengove, *The Philosopher's Servant Sees the Far Frontier*, 1986. Cement, metal

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Dial-an-artwork by Audio Arts for the National Garden Festival on 0782-272121

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